VAHI 101: Introduction to Visual Arts

Fall 2012. Wednesdays and Fridays (section 1) 12:30-1:45 or (section 2) 2:00-3:15. Room: O’Kane 495.

Course Description:
Fundamental, introductory course in art history and visual culture. Emphasis is on the acquisition of basic visual skills and an understanding of the major periods in the history of art. Exposure to works of art through the collections of The Worcester Art Museum is an integral part of the course. – the Course Catalog

We will focus on articulating our own responses to art and will use the collections of the Cantor Gallery at Holy Cross, the Worcester Art Museum, and the Boston Museum of Fine Arts to come face-to-face with real art, not just projected reproductions in the classroom. The phrase “face-to-face” may serve to introduce the focus of this introductory course: the body. So as not to lose our bearings in the wealth of art and architecture which have been produced over the millennia, we will use the image of the body as a touchpoint to which we will return. From cave paintings to Picasso, artists have felt it important to render images of the forms of other people – that is, their bodies. How does the appearance of the body change, from prehistoric times, to ancient Greece, to the medieval west, in Asian, Islamic, and African traditions of the past and recent times, in the Renaissance, in Impressionism, in contemporary art? How does the representation of the body in each of these times and places tell us about what was important? How does the representation of “the body” become informed by an understanding of “the spirit,” and what might “body” and “spirit” mean in different contexts? How and why have human beings, from the beginning of recorded history and even before, manipulated their environment to shape objects which might be called “art”? What is art, anyway? These and other similar questions will drive our discussion. For the first time this semester, students can choose a community-based-learning (CBL) option for this class’s final project.

Expected Learning Outcomes:
• Acquire familiarity with ideas about what art is and is not
• Develop an ability to discuss art in appropriate language in both oral and written formats
• Acquire familiarity with the basic historical outlines of the world history and the different cultural groups who played a role within it (including knowledge of names and dates connected to art)
• Experience an actual art object in a museum context, learn how to visually and verbally address that object
• Construct an art historical argument using both visual and historical evidence
• Deliver an oral presentation with suitable images and an engaged presentation style (not just reading notes)
• Write a substantial essay about a single object you will view in a museum, including formal analysis
Required Text (available at the Bookstore):


I do not recommend that you purchase an earlier edition of this textbook, because some chapters have been added and omitted, and the questions at the end of the chapter are only present in the most recent (5th) edition. An economical option might be to share one copy of the textbook with someone else in the class. Another possibility, which will be cheaper than the textbook (but I don’t know how much cheaper), would be to rely on the electronic version of the text. To order this you should contact Doug Schutz (dschutz@holycross.edu) at the bookstore as soon as possible.

Course Requirements:

- class submissions (you are responsible for entering these on Moodle) 18%
- occasional short writing assignments/pop quizzes 4%
- Midterm Exam 25%
- Final Exam 30%

plus

Plus ONE of the following two project options, both of which include written, visual, and oral components

- EITHER Option A (standard: writing & presentation on two different topics)
  - one 5 minute oral presentation on assigned art object 4%
  - Museum paper and poster with visuals 19%

- OR Option B (community-based learning/CBL: writing & presentation on same topic)
  - Museum Iphone tour essay, visuals, and 5 minute presentation 23%

100 points total

Course Website(s)

This syllabus, information about assignments, and study images and study guides will all be available on Moodle. Your current course grades will also be available. For details, go to Moodle (go to Holy Cross home page, then to Log In, then Moodle). Readings other than the textbook will be posted on ERes; the ERes password is vahio1.

The textbook functions in conjunction with a website, myartslab.com, where you can find Etext and audio as well as various additional videos, etc. I recommend but I do not require the use of this website.

Short Written Assignments/Pop Quizzes

These will be assigned as needed.

For Short Writing assignments, examples include a paragraph summarizing one of the required outside lectures or a page addressing the use of revival styles in campus architecture. In general these will be submitted on Moodle.

For pop quizzes, unannounced in-class quizzes will be based on the reading questions assigned and due that day. Please understand that although you only need to respond on Moodle to your own choice of questions (see below), it is
expected that you will have carefully completed each of the reading assignments, and that if and when a pop quiz appears, you should be able to respond at least roughly to each of the assigned questions.

**Class Submissions**

I require your engagement! I want YOU to actively consider the ideas and themes of the class. Therefore I have devoted a percentage of your grade to your showing me how you have engaged with our subject. You are required to write a short response to some of the reading questions assigned each class. In general the submission will be as follows: write 200 words in response to at least one of the questions posed at the end of the assigned chapter and/or that I assign at the end of the previous class. (In the textbook, you may choose from those questions listed under “Think about it” or “Crosscurrents”). If a particular question interests you, I encourage you to look beyond your textbook and use Google, myartslib, or any other resource to more fully explore the question. When necessary (as in the case of ERes readings), I will give more specific instructions at the end of the previous class. *Your written responses should be submitted online (in Moodle) by 3:00am on the day of class.*

If you need to enter your submissions late, for instance, because you were ill, please contact me as soon as possible. Otherwise late submissions will be penalized according the policy laid out below. (268 words to this point in this section.) If you are absent due to illness, please arrange to get the notes from a classmate.

Please note: you can miss TWO submissions over the course of the semester and still receive 100% in this section. These “freebies” should allow you a break when you really need it. You do not have to notify me in advance. After you have missed two submissions, any other missing submissions will detract from your grade.

You will need to enter the class submission in the appropriately-labeled space. You will see that each class participation space in Moodle is labeled with a letter of the alphabet (A-V). Your syllabus similarly labels each class meeting: for instance, the first class is A, as you see “A. Introduction.” So you would record your class submission for the first class, labeled “A,” in the Moodle space labeled “Class A: Banksy.” (By the way, the response for Class A ONLY is not 200 words, you only need to paste a link.)

Writing a thoughtful response for every class may at times be tedious. It may not be easy, or fun. However, this type of assignment is incredibly valuable. It encourages students to do the reading for every class, and to pay attention in each class, and, indeed, perhaps even to express themselves in every class. This type of daily assignment has been shown to be more effective than infrequent exams in encouraging long-term retention and nurturing sustained, critical thought. This assignment, more than any other, underlines the importance of your daily learning from the reading and class lecture and discussion. To really learn the material, over weeks and months, requires the kind of repeated and long-term engagement laid out by the regular Moodle points. Moreover, the regular point system ensures that all students complete the reading, which leads to a much more interesting and productive class discussion.

I require one submission per class (except for the two “freebies” discussed above), but I am not looking simply for quantity here; the quality of your response is also important. I am looking for a considered response.

**Exams**

The exams will include both object identifications and essays. The objects you are responsible for identifying are listed on the syllabus. Most will be presented in class either by students or me, but some will not. They are all located in the reading due for that day. I may also include “unknowns” in the exam, which are images I have not shown to you before,
but to which you should respond using the knowledge you already have from the images I have assigned. I will hand out detailed study guides beforehand (study guides and flashcards will also be posted on Moodle).

Memorizing the identifying details of a painting, sculpture, or architectural monument requires hard work and time. Memorization does not come easily. However, retaining the knowledge of such identifying details is centrally important, for these facts act as a scaffolding for making larger generalizations. For instance, once you can recall that a certain Greek sculpture was created around 440 BC, you will then be able to look at other similar sculptures (real-life “unknowns” in books and museums throughout your life) and to realize that they date from the same period and cultural context.

Please note that it is not easy to get an “A” in this class; art history is a difficult, highly-critical, and self-reflective discipline. An “A” is reserved for truly exceptional work. Your grade will also be affected by your effort, preparation for class, and cumulative development.

**Special Needs**
Students who need accommodations for a disability are encouraged to talk to the instructor after class or during office hours.

**Important Policies**
1. Late work is penalized one letter grade per day late. This means that if you turn in a “B” paper one day late, you will receive a “C.” Any extensions must be cleared with me in advance. Any assignment that is turned in late without permission will be marked down one letter grade per day -- regardless of the excuse.

2. Class cancellation. In case of inclement weather, please check your email.

3. Plagiarism is a serious offense and can lead to permanent expulsion (College Catalog, pp. 14-15).

Never use someone else’s words or ideas without citing your sources (book, articles, websites). Any kind of outside assistance or research must be acknowledged. Students sometimes cut-and-paste from digital sources without acknowledging these sources – but this is an offense that could result in very serious consequences, so DON’T DO IT! Cite your sources and be safe! If you are in any doubt about whether something needs to be cited, play it safe and ASK me or the Writer’s Workshop. In the words of the Montserrat statement on academic honesty, “The temptation to engage in an act of academic dishonesty will almost certainly arise, but the risk of enhancing a single grade is not worth the loss of your personal integrity.”

**Miscellaneous**
Dates: BCE (Before the Common Era) and CE (Common Era) are preferred to B.C. (Before Christ) and A.D. (Anno Domini: Year of our Lord) for obvious reasons.

Use of Quotes: As a rule of thumb, I suggest no more than one quotation per page of written work. It is disruptive for a reader to keep shifting from your voice to another’s, and paraphrasing – rewording another’s ideas – is an important skill. You still need to cite your source when paraphrasing, however.
Supplemental Reading List – required reading, available on ERe


# Schedule

## AUGUST

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>29</td>
<td>A. Introduction: Embodiment</td>
<td>Project assignment handed out, CBL &amp; standard</td>
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<tr>
<td>31</td>
<td>B. Prehistory; Formal Analysis</td>
<td>Reading due: Stokstad xiv-32, Jones; Objects: Venus of Willendorf, Stonehenge, Lascaux</td>
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## SEPTEMBER

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<th>Date</th>
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<tr>
<td>5</td>
<td>C. Ancient Near East</td>
<td>Reading due: Stokstad 33-47, Myers on Iraq; Objects: Uruk vase, zigurats, stela of Naramsin, Lamassu, Ishtar Gate</td>
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<tr>
<td>7</td>
<td>D. Ancient Egypt</td>
<td>Reading due: Stokstad 48-67; Objects: Khafre, Great pyramids, Palette of Narmer</td>
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<tr>
<td>12</td>
<td>E. Early Asia</td>
<td>Reading due: Stokstad 68-92, Chattopadhyay; Objects: emperor Qin’s army, stupa at Sanchi, Wu shrine</td>
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**OPTIONAL: WAM 101, 5:30-7pm, college students, free food, can write 300 words on this instead of any regular 200-word assignment**

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<tr>
<td>14</td>
<td>F. Ancient Greece and the Aegean</td>
<td>Reading due: Stokstad 92-127, Hall on Goddess; Objects: Palace at Knossos, Parthenon, Spear Bearer, funerary krater, Venus de Milo, Pergamon</td>
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**CBL meeting at WAM with high school students, date/time TBA**

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<tr>
<td>19</td>
<td>G. Etruscan and Roman Art</td>
<td>Reading due: Stokstad 128-57, Beard on Laocoon; Objects: Villa of the mysteries, Laocoon, Augustus of Primaporta, Pantheon</td>
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<tr>
<td>21</td>
<td>H. Jewish, Early Christian, and Byzantine Art</td>
<td>Reading due: Stokstad 158-183, Camille review of Melinkoff; Objects: Vienna Genesis, Hagia Sophia, Byzantine icon, San Vitale. Midterm study guide handed out</td>
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## OCTOBER

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<tr>
<td>3</td>
<td>Midterm</td>
<td>4:00 pm departure from Hogan 3, bus visit to Museum of Fine Arts, Boston. Return by 9:00 pm</td>
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<tr>
<td>5</td>
<td>K. Later Asian Art</td>
<td>Reading: Stokstad 205-231; Objects: Taj Mahal, Great Wave, Kandariya Mahadeva temple, Tale of Genji</td>
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<td>10, 12</td>
<td>Fall break, no class</td>
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<tr>
<td>17</td>
<td>L. Early Medieval and Romanesque</td>
<td>Reading due: Stokstad 232-259; Objects: Book of Kells, Plan of Abbey of St Gall, Durham cathedral, Hildegard and Volmar</td>
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<td>19</td>
<td>Prof. Luyster at a conference. Required visit to WAM (on your own schedule)</td>
<td>Short Writing Due by 9pm: Museum Formal Analysis from WAM (standard option) or MFA (CBL option); Topic of paper due on Moodle Forum</td>
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<tr>
<td>24</td>
<td>M. Gothic</td>
<td>Reading due: Stokstad 260-291; Objects: St. Denis, Chartres portal, Heures de Jeanne d’Evreux</td>
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<td>26</td>
<td>N. Early Renaissance</td>
<td>Reading due: Stokstad 292-323; Donatello Reading TBA; Objects: van Eyck Double Portrait, San Lorenzo, Donatello’s David</td>
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<td>31</td>
<td>O. High Renaissance and Reformation</td>
<td>Reading due: Stokstad 324-365; Objects: Vitruvian Man, Michelangelo’s Pietà, Isenheim Altarpiece, Düer’s Adam &amp; Eve, Garden of Earthly Delights; Draft of paper due in class</td>
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## NOVEMBER

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<td>2</td>
<td>P. 17c Art in Europe (Baroque)</td>
<td>Reading due: Stokstad 367-401, Heartney on Catholic artists; Objects: Bernini’s Teresa in Ecstasy, Caravaggio’s Calling of St. Matthew, Rembrandt’s Three Crosses,</td>
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<td>7</td>
<td>Q. Art of the Americas</td>
<td>Reading due: Stokstad 402-427, Buchen on &quot;Faces&quot;; Objects: Coatlicue, Machu Picchu, Pueblo Bonito</td>
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<td>6</td>
<td>J. Midterm Review</td>
<td>Reading due: Wallach on Shirin Neshat; Objects: Neshat’s Rebellious Silence</td>
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NOVEMBER (continued)

9  Paper due in class; Poster Session and Party

14  R. African Art
    Reading due: Stokstad 428-445; Lawrence’s Color of Art
    Objects: Benin hip mask, Great Zimbabwe, Jenné mosque, Spirit spouse

16  S. European & American Art 1725-1840
    Reading due: Stokstad 446-473; Smith’s Lookers
    Objects: Fragonard’s Progress of Love, Kaufmann’s Cornelia
    Painting to her Treasures, Monticello, Delacroix’ Liberty,
    Goya’s Third of May, Géricault’s Raft of the Medusa

23, 23  Thanksgiving Break, no class

28  T. Later Nineteenth-Century in US & Europe (1840-1910)
    Reading due: Stokstad 474-509, Griffin on Eakins
    Objects: Monet’s Impression, Sunrise, Munch’s The Scream,
    Rodin’s Burghers of Calais
    Final study guide handed out

30  U. Modern Art (1900-1945)
    Reading due: Stokstad 510-549, reading on Pollock TBA
    Objects: Picasso’s Demoiselles, Wood’s American Gothic,
    The Two Friedas

DECEMBER

5  V. Art since 1945, Final Review
    Reading: Stoksted 550-591, Heartney’s Body East
    Objects: Pollock’s Autumn Rhythm, Daryktown Rebellion,
    Vietnam Memorial, World Trade Center Hub
    Short Writing Due: I See Differently

7  Final Exam

* Objects which appear in plain text (rather than italicized) may be presented by students
IPHONE Tour, Object Paper & Website: VAHI 101 (full version)

Goals:
1. learn how to look at an object for an extended period of time and translate visual into verbal observation
2. become conscious of the role of comparison objects in structuring our understanding of the object
3. articulate a personal response to the object and highlight that response in your argument
4. learn how to use visual evidence to support your argument
5. learn to use the Worcester community as a resource and a sounding board against which to develop and test your ideas

Our Iphone Tour:
“ARTful Bodies: The Body in Art at the Worcester Art Museum”
Together we will create an Iphone tour of artwork depicting different kinds of bodies at the WAM. Each of you will create one section of the website devoted to your own object at the WAM (Worcester Art Museum), and each of you will be graded separately. Your section of the website will include text and images, and if you wish, you may incorporate audio and/or video clips. I will join the pieces together through a single entry point, so that the ensemble of your pieces can be experienced as an actual tour by an individual walking through the museum. The tour will be designed using a simple and free web tool available through Google, and instruction in this tool will be provided. The final tour will be freely available online to you, your friends and family, the high school students and their friends and families, and the general public. It will be available to any web-enabled phone, Iphone, or indeed through a tablet or regular computer. If our Iphone tour is good enough, we might even be able to get the WAM to link to it on their website.

Assignment:
Choose one of the pieces of artwork representing a “body” from the list I will provide. All of these artworks will be on display at the Worcester Art Museum. Your eventual aim will be to convince your audience (Iphone tour users) that the “body” in the artwork you have chosen is the MOST [you fill in the blank]. Is your piece the most seductive body? The most athletic body? The most spiritual? Most ridiculous? Most warlike? You will need to figure out how to make this point most effectively using visual evidence and formal analysis. You also need to know what else your Iphone audience would like to know about your object: what puzzles them, what fascinates them. We need a young and tech-savvy (and not necessarily museum-loving!) audience for you to learn from. We will use high school art students! Prepare a list of questions to ask your audience of high school students. You are trying to find out what they find interesting about this object, what they have questions about, and what they would like to know more about. Do they think the hairstyle is crazy? Is the armor over-the-top? Why is he/she doing that weird thing? Who is that in the background and what are they doing? Is it really ok that this person has no clothes on? You can also enlist their help in strengthening your argument about the object: ask them which points you might make seem to really make the point for them. They are your “market research.” We will meet once at the WAM with the high school students and will have additional contact (probably by email) afterwards. We will also plan to have an end-of-semester reception to which the high school students will be invited, and we will unveil our new Iphone tour. The high school students will also be invited to contribute to the website if they are interested to do so. Perhaps some might wish to create an artwork in response to one of the pieces we have selected? We will learn more when we meet.

1. Text equivalent to 3-5 double-spaced typed pages.
   This should include three distinct sections, each at least one page long. Each section encourages a different way of responding to the object
   • at least one page of formal analysis. Work hard not only to write this well but also to organize it well. Use the guideline for formal analysis which is on Moodle. What features stand out? How do these features come together to make your object/body the most seductive/athletic/etc?
   • at least one page FAQ (frequently asked questions) responses. What do you think is important to know about this piece? What did your “market research” want to know? What connections did people make with your piece? In order to find the answers to some of your questions, you will need to consult Debby Aframe at the WAM library, who will be masterfully useful in this regard. I will make arrangements for a visit to meet her and to use the WAM library.
   • at least one page devoted to your object/body in comparison to other objects/bodies on the tour. You have already used visual evidence from your own object, but in order to prove that your object is the MOST athletic/etc., you need to compare it to other bodies/objects on our tour.
2. **PLUS one or more interconnected webpages where you present your text alongside your visual evidence (full-size and details, of your artwork, as well as any comparison pieces) and/or audio and/or video.** Make sure to use lots of nice details; these will help to make your points better than repeated references to the same (full) image. We can request professional images from the WAM that you may use in addition to your own snapshots. Instead of or in addition to the text, you may include audio clips of yourself discussing the work, reading the text, asking others about your artwork, etc. You could even create a short video consisting of various still or moving shots of the artwork, accompanied by an audio track of yourself discussing the artwork or reading your text. Video-editing software is neither expensive nor complicated - even I have used it! We have as a technology consultant Rich Lent, rlent@holycross.edu, whom you may consult with any questions.

3. **Present your webpage to the class.** This is instead of the separate oral presentation on an object from the textbook that students who have chosen the “standard” option must deliver. The way in which you will present your webpage will vary depending on its content: for instance, if you have created audio/video, all you may need to do is to introduce yourself and then let the audio/video run! However, if you have created webpages with only text and image, you will need to walk us through the content. You should plan to fill about five minutes.

**Mechanics of the Iphone Tour/Website**

Each of you should use a simple online tool called Google Sites to build your website. For an introduction, you can just Google “Google Sites Beginner’s Guide.” Then you can log into your Google account and start creating! Our College technology specialist, Rich Lent, will run a workshop in mid-October. You can attend the workshop and bring any questions you are having. He will also post his own introductory guide online soon (I will let you know when this is complete).

Perhaps the most important difference between building a website and writing a paper is that a **website can have a different kind of structure than a paper does.** In a paper, page 1 follows page 2, and so on until you reach the end. In a website, you can link any page to any other page. You will need to have one “home page” for your object. That will be the page I will create a link to. You can create any number of other pages, which you then link to from your home page. Or you can have everything on that home page. It’s up to you.

You can access a **professional digital image** of your art object (and all the objects in our tour) in the Powerpoint file called “WAM Images.” You will probably want to use this image on your home page. Whenever you use that professional image, you should also **make sure to include the text of the “Credit Line” which is included in the Notes field of its Powerpoint slide.** The Worcester Art Museum is allowing us to use these professional images, taken by their photographer, but in return we (well, I) signed a contract stating that we would always use the “Credit Line” whenever we show any of their images on our webpage. If we forget, they can sue us.

Don’t forget to include a **variety of images of your object:** including possibly shots of you with the object, or the object as currently installed in the museum, or different details, some cut from the professional image, some taken by you.

The **text** you will need to include is described in the “Assignment” above. Don’t forget about this!

If you want to get fancy and add **audio or video clips,** that would be great. There are many ways to create audio and video files which can easily be added to your website. One simple way is to use Powerpoint (go to File, Create a Movie). After you create Powerpoint slides, Powerpoint will run them as a movie. Audio files can be embedded using Google Sites or into the Powerpoint slides.

By Oct 26 I **will need your website address posted in Moodle, “Iphone/CBL Websites – In Progress.”** In fact, as soon as you have this, you might as well post it. If you have any questions on how to do something, or a part of your website you would like feedback on, you can post those as well, in the same forum. I will post my web address, too, so you can watch as my site slowly takes shape. The more feedback we can collectively collect, the better our final result. In the end, though, each student’s website will be individually graded, and grading will only take place until after the deadline of 5pm, Nov 9.
Due Dates:
Sept 25, by 5pm: On Moodle, post a list of at least 10 questions you plan to ask your high school students (in Moodle Final Project section, “CBL WAM Questions – What will I Ask?”). Before you post your 10 questions, read suggestions entered by others. I have asked two teachers I know for ideas, so I will enter some suggestions too. Take time to think about your object and what kind of connections you might make from your own life (now or in high school) and a few ideas for what your object might be “most.”

Suggestions for your “Market Research” Interview: Preparing Questions, Preparing Yourself
- Figure out where your object is likely to be located on the floor plan.
- Make sure to learn & use names
- Don’t be afraid to make chit-chat (your guests might not be entirely at ease)
- Give everyone a few minutes just to look at the art, before asking questions
- Your college student partner should feel free to respond as well, but they also need to take notes
- Your real aim is to get people talking, so don’t rush to push in extra questions if people are already talking – it’s fine if you don’t get to all of your questions
- Begin with more general questions, let them expand as long as they will naturally expand, then move to more specific questions
  - A good place to start: make a connection, even a distant one, between the artwork and real life. Ask: “What do you see in this artwork that reminds you of your own life?”
  - Or make a comparison between life “back then” and life today. “What do you think is the same in this picture as it is today? What is different?”
  - “Does this artwork make you feel any kind of emotion? What is it? Why do you think the picture makes you feel that way?”
- Be open to where the conversation goes, pick up cues from your audience, ask follow-up questions. Feel free to introduce your own connections. (If you want others to open up, if helps if you are willing to be open, too.) “This piece makes me think of sisters. They look like they really get along. I always wished I had a sister.”
- Move to specifics. “I might argue that this piece is the most X, but maybe it is the most Y. What do you think?”
- If you want to, and ONLY if you want to, you can choose to give your email address to your high school students.

Sept 26, 11:30-1:30: Trip to Worcester Art Museum and to WAM Library
Bring: 1) a notebook to record your observations
       2) a pencil (often galleries do not allow the use of pen)
       3) a camera. You will want to take plenty of photographs of your object and its current surroundings. If you do bring a camera, you must learn how to disable the flash – use of flash is not permitted in the WAM.
       4) a list of at least 10 questions to ask your “market research” audience and/or statements you would like to test out

11:10 (at the latest) Carpools will leave from Hogan 3
Drive to 55 Salisbury Street, Worcester. Free parking is available at the Salisbury Street lot, off Lancaster Street in the designated WAM Visitors lot. The main entrance is located on Lancaster Street.

11:30 Meet inside Lancaster St entrance, I introduce & go over rules (no big bags, no touching the art, no pens, no flash photos)
11:40 Divide into groups of 2 high-school students, 2 college students (College A & College B)
11:45 Go find College A’s artwork
11:50-12:05 Talk about College A’s artwork, College B takes notes
12:05 Go find College B’s artwork
12:10-12:25 Talk about College B’s artwork, College A takes notes
12:30 Meet at Lancaster St. entrance
12:40 Go to WAM library, meet librarian, ask her how to research your object, begin research
1:30 Return to campus

Oct 26: Web address due on Moodle “Iphone/CBL Websites – In Progress” (the sooner you do this, the better)
Nov 2: First draft of the website due in class
Nov 9, 5pm: Final Draft of website complete (so I can create & check all links before the unveiling)
Nov 14, 11:15-12:15 RECEPTION, Cantor Gallery at which website will be “unveiled,” and in class that day, give 5-minute presentation about website.